

X

# COMPOSITIONS

## POUR PIANO

par

# S. Pantschenko.

	Rb. Cop.
Op. 1. № 1. Romance. . . . .	— 20
„ „ „ 2. Mazurka . . . . .	— 30
„ 2. Trois Sonnets (№№ 1, 2, 3) . . . . .	— 30
„ 3. <b>Quatre arabesques:</b>	
№ 1. Canzonetta. . . . .	— 20
„ 2. Valse . . . . .	— 20
„ 3. Romance. . . . .	— 20
„ 4. Etude . . . . .	— 30
„ 6. Trois Sonnets (№№ 4, 5, 6). . . . .	— 40
„ 7. <b>Trois morceaux:</b> № 1. Canzonetta. № 2. Improvisation .	
№ 3. Mélos . . . . .	— 60
„ 8. <b>Deux morceaux:</b> № 1. Improvisation. № 2. Genre . . . . .	— 50
„ 10. <b>Trois ébauches:</b> № 1. Valse. № 2. Elégie. № 3. Canzonetta. —	70
„ 17. <b>Cinq pièces enfantines.</b> № 1. Canzonetta IV. № 2. Elegia II.	
№ 3. Polka. № 4. Marcia religiosa. № 5. Etude . . . . .	— 75
„ 35. Trois Sonnets (№№ 7, 8, 9). . . . .	— 50
„ 39. <b>Dix pièces intimes:</b> <i>Cah. I.</i> № 1. Prélude. № 2. Cavatina .	
№ 3. Elegia. № 4. Valse. № 5. Scherzo. —	75
„ „ „ „ <i>Cah. II.</i> № 6. Allegretto. № 7. Hélos. № 8.	
Improvisation. № 9. Canzonaccia. № 10.	
Etude . . . . .	— 75
„ 43. Trois Sonnets (№№ 10, 11, 12). . . . .	— 40
„ 49. Trois Sonnets (№№ 13, 14, 15). . . . .	— 50
„ 51. Trois Sonnets (№№ 16, 17, 18). . . . .	— 50

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## Sonnet N° 16.

S. PANTSCHENKO. Op. 51, N° 1.

**Piano.** *Molto allegro.*

*poco f*

*mf* *sf*

First system of a musical score. The upper staff (treble clef) begins with a *P* *rallentando* marking and contains a series of chords. The lower staff (bass clef) contains a melodic line. A *mf* *a tempo crescendo* marking appears in the middle of the system.

Second system of a musical score. The upper staff (treble clef) features a *f* dynamic marking and a *ff* *sempre crescendo* marking. The lower staff (bass clef) also features a *ff* *sempre crescendo* marking. The system contains complex chordal textures and melodic lines.

Third system of a musical score. The upper staff (treble clef) contains a melodic line with many accidentals. The lower staff (bass clef) contains a melodic line with many accidentals. The system concludes with a double bar line.

First system of a musical score. The upper staff (treble clef) contains a series of chords and single notes, mostly in the right hand, with some notes in the left hand. The lower staff (bass clef) contains a series of chords and single notes, mostly in the left hand, with some notes in the right hand. The music is in a key with one sharp (F#) and a 3/4 time signature.

Second system of a musical score. The upper staff (treble clef) contains a series of chords and single notes, mostly in the right hand, with some notes in the left hand. The lower staff (bass clef) contains a series of chords and single notes, mostly in the left hand, with some notes in the right hand. The music is in a key with one sharp (F#) and a 3/4 time signature. A *f* *crescendo* marking is present in the lower staff.

Third system of a musical score. The upper staff (treble clef) contains a series of chords and single notes, mostly in the right hand, with some notes in the left hand. The lower staff (bass clef) contains a series of chords and single notes, mostly in the left hand, with some notes in the right hand. The music is in a key with one sharp (F#) and a 3/4 time signature.

Fourth system of a musical score, labeled "Ossia:". The upper staff (treble clef) contains a series of chords and single notes, mostly in the right hand, with some notes in the left hand. The lower staff (bass clef) contains a series of chords and single notes, mostly in the left hand, with some notes in the right hand. The music is in a key with one sharp (F#) and a 3/4 time signature. A *ff* *crescendo* marking is present in the lower staff. The system concludes with a double bar line and a final chord in the right hand.

## Sonnet № 17.

S. PANTSCHENKO. Op. 51, № 2.

**Piano.** Allegro moderato.

*mf* *p* *crescendo* *rit.* *mf a tempo* *sempre* *sempre crescendo* *mp* *sf* *f sempre cresc. ed*

The musical score consists of five systems of piano notation. The first system includes the instruction *accelerando* and dynamic markings *ff* and *f*. The second system includes the instruction *sempre cre*. The third system includes the instruction *- scendo* and a triplet marking *3*. The fourth system includes the dynamic marking *p*. The fifth system includes the instruction *diminuendo* and the dynamic marking *pp*. The notation includes various musical symbols such as notes, rests, and slurs.

## Sonnet N°18.

N°3.

**Moderato.**

**Piano.**

*mf* *p*

*p*

*sf più espressivo*

*crescendo* *poco f*



First system of musical notation. The treble clef staff begins with a series of eighth notes, followed by a half note. The bass clef staff has a whole rest followed by a half note. The system concludes with a series of chords in the treble and a series of eighth notes in the bass. Dynamic markings include *frisoluto* and *piùf*.

Second system of musical notation. The treble clef staff features a series of chords, while the bass clef staff has a series of eighth notes. The system ends with a series of chords in the treble and a series of eighth notes in the bass. Dynamic markings include *piùf* and *ff*.

Third system of musical notation. The treble clef staff contains a series of chords, and the bass clef staff has a series of eighth notes. The system concludes with a series of chords in the treble and a series of eighth notes in the bass. Dynamic markings include *poco p*, *mf*, and *p*.

Fourth system of musical notation. The treble clef staff features a series of chords, and the bass clef staff has a series of eighth notes. The system ends with a series of chords in the treble and a series of eighth notes in the bass. A dynamic marking of *ritardando* is present.

# Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
<b>Akimenko, Th.</b> Op. 23. Cinq Préludes:		<b>Conus, G.</b> Op. 31. Huit morceaux:	
" N° 1. Conte fantastique . . . . .	—40	" " " N° 5. Berceuse . . . . .	—30
" " 2. Berceuse . . . . .	—80	" " " 6. Jeu de course . . . . .	—30
" " 3. Songe d'enfant . . . . .	—80	" " " 7. Mélodie . . . . .	—30
" " 4. Songe d'une mère . . . . .	—20	" " " 8. Regrets . . . . .	—30
" " 5. Le réveil . . . . .	—40	<b>Cui, C.</b> Op. 64. 25 Préludes . . . . .	3 50
" Op. 26. Rémiscence. Mazurka . . . . .	—50	<b>Czermy, Ch.</b> Op. 92. Toccate. <i>Edition redigée par</i>	
" " 27: N° 1. Caprice de la mer . . . . .	—60	<i>H. Pachulski</i> . . . . .	—50
" " " 2. Marionnette . . . . .	—20	<b>Gilaieff, N.</b> Op. 1. Deux morceaux: N° 1. Prélude.	
" " " 3. Rêverie . . . . .	—40	N° 2. Andante . . . . .	—50
" " 28: N° 1. Berceuse . . . . .	—20	" Op. 3. Trois mélodies élégiaques: N° 1.	
" " " 2. Rêverie . . . . .	—30	C-moll. N° 2. G-moll. N° 3. Fis-dur. . . . .	—50
" " " 3. Petite valse . . . . .	—30	<b>Glière, R.</b> Op. 15. Scherzo . . . . .	—60
" " 28 <sup>bis</sup> . Elégie . . . . .	—30	" " 16. Deux morceaux: N° 1. Prélude. —30	
<b>Amani, N.</b> Op. 15. Album pour la jeunesse. 12 pièces		" " " 2. Romance —40	
(moyenne difficulté):		" " 17. Cinq Esquisses. N° 1. B-dur. N°	
Index: N° 1. Dans les rêves. 2. Petite valse. 3. Chan-		2. Es-moll. N° 3. A-dur. N° 4. C-dur.	
sonnette. 4. En automne. 5. A la leçon de piano		N° 5. Fis-dur . . . . .	1 —
6. Impromptu. 7. Marche des marionnettes		<b>Hanke, H.</b> Op. 1 N° 1. Etourdi. Pièce de salon . . . . .	—30
8. Scherzino. 9. Prière d'enfant. 10. Ancien		<b>Hartmann, Th.</b> Op. 4. Trois morceaux: N° 1. Pré-	
menuet. 11. Dans l'inquiétude. 12. Le ruisseau. 1 50		lude (Fis-moll) . . . . .	—30
<b>Arensky, A.</b> Op. 67. Arabesques (Suite en 6 N°N°). 1 —		N° 2. Mazurka (E-moll) . . . . .	—30
" " 69. Der Blumengarten: N° 7. Gavotte. —30		" " 3. Impromptu (Des-dur) . . . . .	—50
<b>Bubeck, Th.</b> Op. 14. Deux morceaux:		<b>Ilynsky, A.</b> Op. 17. Six morceaux:	
" N° 1. Méditation . . . . .	—40	" N° 1. Prélude . . . . .	—30
" " 2. Intermezzo . . . . .	—30	" " 2. Récit intéressant . . . . .	—20
" Op. 15. Deux miniatures . . . . .	—40	" " 3. Rêverie . . . . .	—50
<b>Bubeck, Th.</b> Op. 17. Zwei Klavierstücke:		" " 4. Menuet . . . . .	—30
" N° 1. Albumblatt . . . . .	—20	" " 5. Chanson pastorale . . . . .	—30
" " 2. Moment musical . . . . .	—40	" " 6. Mazurka . . . . .	—50
<b>Bukke, E.</b> Op. 4. Trois morceaux:		" Op. 18. Trois morceaux:	
" N° 2. Berceuse . . . . .	—30	N° 1. Romance . . . . .	—60
" " 3. Un épisode lyrique . . . . .	—40	" " 2. Valse . . . . .	—50
" Collection de pièces faciles sur des mo-		" " 3. Nocturne . . . . .	—50
tifs favoris, tirés des opéras et ballets		" Op. 19. La journée d'une petite fille.	
russes.		24 morceaux pour Piano (difficulté moy-	
N°N°: 1. Eugène Onéguine. 2. Les Maccabées. 3. La		enne) à l'usage de la jeunesse.	
pucelle d'Orléans. 4. La Vigne. 5. Le lac des		<b>Cah. I.</b>	
cygnes. 6. Feramors. 8. Néron. 9. Mazeppa.		N°N°: 1. Le réveil joyeux. 2. Valse. 3. La Toupie.	
10. Marchand Kalaschnikoff. 11. Nijegorodzi.		4. Polka. 5. Mazurka. 6. La tabatière . . . . .	1 20
12. Les caprices d'Oxane. 13. Marie de Bour-		<b>Cah. II.</b>	
gogne. 14. Harold. 15. La Charmeuse. 16. Les		N°N°: 7. Marche des mirlitons. 8. Promenade joy-	
enfants des steppes. 17. Songe sur le Volga.		euse, 9. Le Coucou. 10. Enterrement de l'oiseau.	
18. L'infortunée. 19. La belle au bois dormant.		11. Le Berger joue. 12. Papillon . . . . .	1 20
20. La Dame de Pique. 21. Ruth. 22. Snégou-		<b>Cah. III.</b>	
rotschka. 23. Yolande. 24. Casse-Noisette. 25.		N°N°: 13. Chanson russe. 14. Le jeu de course. 15.	
Chant de l'amour triomphant. 26. Raphaël. 27.		L'orage. 16. Les caprices. 17. Punition. 18. Le	
Doubrowsky. 28. La princesse lointaine. 30.		Pardon. . . . .	1 50
Francesca da Rimini. 33. Rolla. 34. Paradis		<b>Cah. IV.</b>	
perdu. 35. La tour de Babel . . . . . à —40		N°N°: 19. Rêverie. 20. La vieille bonne. 21. Conte.	
<b>Conus, G.</b> Op. 19. „Stimmungsbilder“ . . . . .	—40	22. Prière. 23. Berceuse. 24. Sommeil . . . . .	1 50
" " 25. Huit morceaux pour piano (diffi-		<b>Junker, W.</b> Op. 30. Première Sonate (Fa-mineur). 1 50	
culté moyenne).		" " 39. Impromptu. . . . .	—30
" N° 1. Prélude. H-moll . . . . .	—25	<b>Kastalsky, A.</b> Aus vergangenen Zeiten. Heft I .	
" " 2. Chanson simple. E-dur . . . . .	—25	Inhalt: N° 1. China. N° 2. Indien. N° 3. Aegypten. 1 —	
" " 3. Mélodie. C-dur . . . . .	—25	<b>Kopylow, A.</b> Op. 53. 14 Tableaux musicaux de la	
" " 4. Regret. F-dur . . . . .	—25	vie enfantine . . . . .	2 —
" " 5. Impatience. D-moll . . . . .	—25	<b>Korestchenko, A.</b> Op. 40. 7 Morceaux caractéristi-	
" " 6. Consolation. D-dur . . . . .	—25	ques:	
" " 7. Printemps. B-dur . . . . .	—25	N° 1. Prélude . . . . .	—20
" " 8. Valse. Fis-dur . . . . .	—25	" " 2. Intermezzo . . . . .	—40
" Op. 31. Huit morceaux: N° 1. Harpe		" " 3. Aveu . . . . .	—30
éolienne . . . . .	—30	" " 4. Barcarolle . . . . .	—40
" " " N° 2. Compassion. . . . .	—30	" " 5. Une page de mes mémoires. —30	
" " " 3. En rêve . . . . .	—30	" " 6. Question douloureuse . . . . .	—30
" " " 4. Feuillet d'album . . . . .	—30	" " 7. Impromptu . . . . .	—30

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